



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

phrases or sentences. To show the nature of subjects fitted for these talks, the following titles will suffice: Word Order in Latin and in English, Dangers in the Use of Participles, Loose and Periodic Sentences, The Connecting of Sentences in Latin, Abstract and Concrete Terms in English and Latin, The Roman Calendar¹, Letter-writing among the Romans.

One of the greatest obstacles to success in teaching Latin composition is the lack of interest on the part of the pupils. To remedy this, great effort should be made to avoid monotony. Vary the assigned lessons and the work in the classroom as much as possible. For example, here are some suggestions as to subjects for original themes. Let the first of these be a brief autobiography. At the recitation preceding that at which this theme is due, a *Vita* from the doctoral dissertation of some German classical scholar may be put on the board as a kind of model, and the student be advised to jot down a phrase or two for use in writing his own life. Of course these *Vitae* are dry and dusty bits of Latin, but the use of one of them as a model will add to the interest: the student should be urged to paint his own life with more warmth of color and greater vividness of detail. It is well to preface each original theme by a similar talk, illustrated by models of the kind of composition required. Narrative, exposition, argument, dialogue, anecdote, and letter are some of the many literary forms in which these original themes may be cast. As to the class-room work, there are very many devices for maintaining interest and banishing dullness. On one day let the pupils go to the board and write in Latin the 23d Psalm, then read to them the Vulgate and comment on the differences between it and their versions, incidentally adding a little information as to the history and nature of the Vulgate itself. The fables of Phaedrus offer abundant and excellent material for class-room diversion. After a fable has been read at sight, let the students close their books and reproduce it in their own Latin, either orally or in writing. Other collections of easy and interesting Latin stories may be used in the same way. A paragraph in some other language—Greek, French, or German—may sometimes furnish interesting material for class-room work. Now and then try to hold a simple conversation in Latin with your pupils; occasionally tell your composition class (and also your regular Latin classes) a joke in Latin, and encourage the students to retaliate in like manner. Let the more ambitious try their hand at making Latin verses; very fine examples of Latin renderings of well-known English poems may be found in the back numbers of *The Classical Review*.

¹ Let each written exercise be dated in Latin.

All these suggestions have been made with reference to the composition work of the freshman year; that of the following years should be of similar nature, but of increasing difficulty. In case it seems advisable, a course in preparatory school composition, that is, composition intended to teach the principles of grammar and syntax, may also be taught in the college; if so, it should be designated in a fitting manner: the line of cleavage between this and the college composition should be made as sharp as possible.

AMHERST COLLEGE

HAROLD L. CLEASBY

REVIEWS

The Palaces of Crete and their Builders. By Angelo Mosso. New York: G. P. Putnam's Sons (1907). Pp. 348. \$5.25.

This book is distinctly popular. It is written by a man who declares himself an amateur archaeologist (p. 5), who states that he knows nothing about philology (p. 204), and who indicates in numerous places that his knowledge of Greek is very scanty (e. g. p. 108). Its professed aim is to "convince readers that primitive Mediterranean civilization did not originate with the Indo-Germans" (p. 6). Fortunately for the reader discussion of this subject is almost entirely limited to the brief final chapter.

As a popular work the book is successful. In a constant glow of enthusiasm, which sometimes becomes farcical, as in an elaborate apostrophe to the Geros Potamos at Hagia Triada (p. 91), the author takes the reader from place to place, pointing out and explaining all the more important objects that meet the view. This he is able to do by means of 160 excellent illustrations in the text, many of them never before published; indeed, these illustrations constitute the chief value of the book.

In a work of this compass great restraint must be shown in the selection of objects for discussion and so most of the smaller sites in Crete are passed over or only mentioned incidentally. Naturally the great palaces receive the first attention with an all too short chapter devoted to each, and, as Dr. Mosso excavated in person at Phaistos in 1906, his work includes the discoveries up to the campaign of 1907 which, while unimportant for Phaistos, will make a considerable addition to the diagram of Knossos (*Jour. Hell. Stud.* 27, 289-290). Thus are the new books which deal with current excavations antiquated at the moment of their publication.

A chapter is given to Gortyna with a popular account of the inscription, and another to Mycenae in order to facilitate the comparison of a mainland site with those of Crete, and then in the rest of the book are presented various interesting phases of early Cretan civilization. The dress of women, woman in the ancient religions, foot-gear of the

time of Minos, the craftsmen of Minos, prehistoric socialism, sculpture and painting, cookery in poetry and real life, bull-grappling, theater and music—these captions of the chapters indicate the broad range of the book and give some inkling of the fascination of the subject. The elaborate "Parisian" costumes of the women, the boots and puttees of the men, the large variety of workmens' tools, the remarkable results in industrial art, the great number of cooking utensils, the flute and seven-stringed lyre—these and a host of other objects are shown in illustration and are cited to prove the modernity of this civilization that flourished about 1800 B. C.

The author is inspired by his subject and is able to communicate his enthusiasm to the reader, but his exaggerations are so extreme and so common that they lose their force (pp. 216, 219, 220, etc.). His knowledge of pottery is so crude as to be naive; on p. 41 he refers to "a certain type of pottery that goes by the name of Kamares", and then adds in a note that Dr. Evans is able to fix its date with certainty. His book is a strong argument in favor of the general acceptance of Evans' scheme of classification. Not till p. 130 does he declare his rejection of this scheme and his use of the terms Minoan and Mycenaean for the respectively earlier and later periods of the civilization. Of course there is constant confusion and we find him defining ware as "late pre-Mycenaean" (p. 172), and in the latter part of his work actually employing Evans' terminology (pp. 249, 310).

The identification of the people who developed this Minoan culture is one of the greatest problems before the world of scholars to-day; philologists, archaeologists, anthropologists are working on it with little result except to emphasize the broad possibility of divergent views, some maintaining that its origin is to be sought in the north, others that it is to be sought in the east, still others that it lies in the south. Mosso valiantly takes up the cudgels in behalf of the theory of a Mediterranean race, which is generally advocated by the Cretan excavators, but he can not be said to add anything to the discussion. In fact a man can not be taken seriously who argues (p. 174) that, because beehive tombs in the north contain only stone implements while in Greece and Italy similar tombs belong to the bronze age, this is an "indication that European culture originated in Greece and in the isles of the Aegean"; or again (p. 237), that because the foot-gear of persons on the Vaphio cups is identical with that of men on vases from Hagia Triada, this is proof that "civilization and diffusion of art moved from the south northwards". It is rather startling also in view of his uncompromising advocacy of the south to find that he accepts without a word the much questioned connection of

labyrinth with the Carian *labrys*. In Dr. Mosso's own province of anthropology it has been shown by Burrows in his recent book on Crete (pp. 164 ff.) that no reliance can be placed on the measurement of skulls, since all kinds have been found in Crete, and since Petrie has observed that the Lombards have changed in 1200 years from the longest-headed to the shortest-headed race in Europe. The problem remains still unsolved, but Dr. Mosso has produced a good illustrated handbook of Cretan excavations which will be indispensable for classical students and will be greatly appreciated by the general reading public.

BARNARD COLLEGE

T. L. SHEAR

The Greek Painters' Art. By Irene Weir. Boston: Ginn and Co. (1905). Pp. xviii + 361. \$3.00.

Greek painting is a very difficult subject, since nothing from the best painters has been preserved, and we have to rely on literary sources, a few bits of fresco-work from Crete, Tiryns, and Phylakopi, on the Fayum portraits, and on Etruscan and Roman wall-paintings, especially those from Pompeii, which show Greek influence. But all these really tell us almost nothing about the artistic character of Greek painting, its coloring, the style of drawing, etc. After all, Greek vases and Pompeian wall-paintings throw but little light on the question. Miss Weir, however, gives us in this book a good, comprehensive, and enthusiastic account of what is known. The introduction of 102 pages describes in an interesting manner the trip of a party of seven by way of Brindisi and Corfu to Olympia, Delphi, Corinth, Argolis, and Athens and vicinity, but seems irrelevant. Chapter I gives in 35 pages a brief history of Greek painting; chapter II (pp. 138-181) deals with vase-painting in a cursory fashion. Many styles, such as Camares, Cyrenaic, Proto-Corinthian, Chalcidian, Caeretan, Panathenaic, etc., are not discussed and no account is given of the works of the great masters. Chapter III is a *contaminatio* of quotations from other secondary sources, many untrustworthy, and deals with color as applied to architecture and sculpture. Chapter IV treats of portraits and mosaics and chapter V of mural painting. The illustrations, sometimes repeated, are well-chosen and excellently reproduced, but are not numbered and their source is rarely indicated. The bibliography at the end is arranged according to the first word of titles and not according to subjects or authors.

There are many bad blunders in the book. Were it not for the introduction, one would think Miss Weir had never been in Athens. She says on p. 107 that the Temple of Theseus (by which she means the well-preserved temple to the west of the market place, probably the Temple of Hephaestus, certainly not that of Theseus) is at the base of the